

VIA: _____
(SPECIFY AIR OR SEA POUCH)

DISPATCH NO. ECMA-29646

SECRET
FILMED
CLASSIFICATION
22-34-1002

DOC. MICRO. SER.

TO : Chief, IO

FROM : Chief of Base, Munich

SUBJECT: GENERAL— Operational/DTDORIC/PBCHORD

DATE: 30 October 1957

INFO: COS, Germany
Chief, EE

SPECIFIC— Transmittal of Memorandum on Vladimir*ASCHKENASY

ACTION REQUIRED: None. For your information.

1. We are transmitting under separate cover an internal TPLINGO memorandum on the subject of Vladimir*ASCHKENASY, the Russian pianist who gave a concert in Munich on 22 October 1957.

2. The concert was attended by the author of the memo and his comments will be of interest to you. We are also transmitting an autographed program which includes brief biographical data on the pianist.

Approved: []

Attachments: A. Memo a/s/a.
B. Program

Distribution:

- ✓3 - IO w/Att. A in dupl.; Att.B.(1 copy) U.S.C.
- 2 - COS/G w/Att. A in dupl. U.S.C.
- 1 - EE w/Att. A (1 copy) U.S.C.

1 Encl usm

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SOURCE METHOD EXEMPTION 3B2D
NAZI WAR CRIMES DISCLOSURE ACT
DATE 2007

STRICTLY CONFIDENTIAL

Manager, Audience Research and Evaluation Dept.
Policy and Planning Adviser
Vladimir Aschkenasy

October 22, 19

opposite gentleman interested in AmComb

This twenty-year-old Soviet pianist whom I heard last night is a first-rate artist and an awfully nice person.

Vladimir Aschkenasy was born in Gorky (Nizhni-Novgorod) in 1937. His mother is Russian, his father Jewish. He was a student at the Central School of the Moscow Conservatory from 1944 until his graduation in 1953. He then became a student of Professor Oberemin at the Tchaikovsky Conservatory in Moscow. Young Aschkenasy has already begun to establish an international reputation. He received the second prize at the International Chopin Festival in Warsaw in 1955 and last year he received the first prize at the Isaye contest in Brussels. He is currently touring Germany and other countries of Europe and later this fall is going to the United States, where he will give at least eight concerts, already booked, and perhaps more. I suggest that you make arrangements to follow up his progress and have him interviewed.

After the concert I visited him backstage with Miss Judith Friedberg, Mr. Alexander Dolberg and my wife. I thanked the young man for the pleasure he gave me with his superb performance, especially of Beethoven's Sonata C-sharp, and asked him to have supper with us. His "mentor" and "guardian angel" violently signalled to young Aschkenasy not to accept, and explained to me that the young artist was tired after the concert and had to catch a 7:00 o'clock plane tomorrow morning for Bad Godesberg, where he is performing that evening. But young Aschkenasy gently but firmly insisted that he would very much like to have supper with us. It was agreed that we would meet at the Deutsches Hof, the hotel where he is staying. A flutist of the Munich Opera and his wife took the guardian angel in their car while young Aschkenasy came along in my car. He talked mostly with Alex Dolberg, and although the guardian angel had asked Dolberg to move to the other side of Aschkenasy so that he could sit next to the latter and "monitor" him, the two boys spoke in fairly low voices and mostly about music, but not entirely so. Dolberg introduced himself to Aschkenasy as a Volkdeutscher who eventually managed to get repatriated to his homeland from Moscow. My introduction was very vague, as an American who had been in and out of Germany many times and who presently is living in a hotel. When we asked Aschkenasy privately the name of his guardian angel, he said ironically, "He graciously lets me call him 'Lyova' although he does insist on a patronymic, anyone that comes to my mind, whenever strangers are present." During the introduction and handshaking, Lyova never told me his name as I never told him mine, although both of us muttered something. In the course of the conversation with Dolberg and Aschkenasy, it developed that they had a number of friends in common and Dolberg was even able to send a message to one or two of them. He also found out from Aschkenasy the latest news about some of his friends.

At one point Aschkenasy asked Delberg, "Did you have a hard time getting out of the Soviet Union?"

To which Delberg answered, "Yes, there was considerable red tape to cut."

"Aren't you planning to come back?"

"Some day when things get better, maybe 10-15 years from now."

At another point Aschkenasy indicated that he would never think of leaving his native land and live abroad permanently. The two young men agreed to disagree on this point, Delberg indicating that, after all, Aschkenasy was a performing artist and a very successful one and highly privileged, but even he was constantly watched by a guardian, obviously a KGB operative. To which Aschkenasy's retort was that this was, of course, very unpleasant but he had made his adjustment and tells him nothing. He then expressed sympathy for Delberg's point of view.

At another point of the conversation, Aschkenasy indicated that immediately after the Hungarian events and until April of this year, it was very difficult for artists to get a visa abroad. Things have eased up a bit since then, but not entirely. He managed to get a visa but others apparently did not.

Upon parting, Delberg gave Aschkenasy his telephone number because the latter thought there was a bare possibility that he might return to Munich, not for a concert but in transit.

I did not think it was politic under the circumstances to ask Aschkenasy about listening to Radio Liberation. From the tenor of his conversation, however, he indicated that many of the mutual friends he and Delberg have are in an oppositional mood to the regime and that while they are not doing much about it, the young intellectuals of his generation are far from enthusiastic about the Soviet regime.

Charles Malenuth

CM:ds
cc:Kelley
Bertramias
Rubinstein
Macy

SECRET

SEPARATE COVER AT ELEMENT B TO EGMA 29646

„CONCERTO“ C. W. WINDERSTEIN - KONZERTDIREKTION RUDOLF VEDDER

NOT SUITABLE FOR MICROFILM

Montag, 21. Oktober 1957, 20 Uhr

Saal der Residenz

Zyklus „EUROPÄISCHE KONZERTE“

1. Abend

Klavierabend

WLADIMIR ASCHKENASY

Wunderstein
Opere
B. Janner
Bernhard
Konze

200-124-39/3

WLADIMIR ASCHKENASY wurde 1937 in Gorkij geboren und trat schon im Alter von 7 Jahren in die Zentralschule des Moskauer Konservatoriums ein, die er 1955 absolvierte. Anschließend vollendete er sein Studium bei Prof. Oboronin am Moskauer staatlichen Tschaikowsky-Konservatorium.

1955 erhielt Aschkenasy den zweiten Preis beim internationalen Chopin-Wettbewerb in Warschau, 1956 den ersten Preis beim Concours Isaye in Brüssel.

Neben zahlreichen Konzerten in Rußland hat der erst zwanzigjährige Pianist, der zu den größten Hoffnungen Rußlands zählt, mit sensationellem Erfolg in Polen, Holland und Belgien konzertiert.

Vortragsfolge

L. v. Beethoven
(1770 – 1827)

Sonate C-dur, op. 53 (Waldstein)

Allegro con brio
Adagio molto - Allegretto moderato
Prestissimo

F. Chopin
(1809 – 1849)

Ballade F-dur, op. 38

Scherzo E-dur, op. 54

Pause

D. Schostakowitsch
(geb. 1906)

3 Preludien und Fugen

e-moll
D-dur
Des-dur

S. Prokofieff
(1891 – 1953)

Sonate No. 7, op. 83

Allegro inquieto
Andante caloroso
Precetitato

Unsere nächsten Konzerte:

Dienstag, 29. Oktober 1957, 20 Uhr, Sophiensaal

Klavierabend

FRANCIS BAMBERGER

Mozart - Liszt - Bartók - Brahms - Chopin

Dienstag, 5. November 1957, 20 Uhr, Saal der Residenz

Zyklus „Europäische Konzerte“ 2. Abend

Klavierabend

GÉZA ANDA

Beethoven - Schumann - Bartók - Brahms

Montag, 11. November, 20 Uhr, Saal der Residenz

Zyklus „Europäische Konzerte“ 3. Abend

ANDRÉS SEGOVIA

Gitarre

Scarlatti - Bach - Händel - Rameau - Villa-Lobos - Mendelssohn

Rodrigo - Albeniz

Montag, 18. November 1957, 20 Uhr, Sophiensaal

MARIA VAGHETTI

Sopran

singt Lieder von Kodály, Bartók, Strawinsky, Webern, Debussy und
Joaquin Nin in der jeweiligen Originalsprache

Dienstag, 19. November 1957, 20 Uhr, Sophiensaal

URFER - QUARTETT

Ignaz Pleyel, Reger, Albert Roussel, Mozart

Montag, 2. Dezember 1957, 20 Uhr, Saal der Residenz

Zyklus „Europäische Kammermusik“ 2. Abend

STUTTGARTER KAMMERORCHESTER

Leitung: Karl Münchinger

Solistin: Ingrid Haebler, Klavier

Mozart Sinfonie C-dur, KV. 200

Klavierkonzert B-dur, KV. 595

Haydn Abschiedssymphonie